

arizona commission on the arts

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Bulletin

Spring 2006 #281



Governor's Arts Awards Recipients (clockwise from upper left) David Tineo, Bonnie Dent, Chandler Center for the Arts, Gerry Fathauer, DMB Associates, Inc., Shelley Cohn

25th Annual Governor's Arts Awards

What's New on the Web

ACA's website can now be translated into eight languages, including Chinese, French, German, Italian, Japanese, Korean, Portuguese, and Spanish. Click on *AltaVista's Babel Fish* at the bottom of any page at www.azarts.gov

Western States Arts Federation's (WESTAF) *Creative Vitality Technical Report* is now available at www.westaf.org/whatsnew.php

Americans for the Arts 2006 Annual Convention, *Living Cultural Democracy: Arts in Changing Communities* will be June 3-5, 2006 in Milwaukee, WI. For more information, visit www.americansforthearts.org/events/2006/convention

Critical Evidence: How the Arts Benefit Student Achievement now available on the web at www.nasaa-arts.org

Now is the time to submit your ideas and designs for an Arizona quarter that will be issued in 2008.

Gregory Sale, Visual Arts Director is a member of the Arizona Quarter Commission. For more information, visit www.arizonaquarter.az.gov



Governor Janet Napolitano presided over the 25th Annual Governor's Arts Awards Dinner on Tuesday, April 18, 2006, at the Camelback Inn. The recipients, selected from 112 nominations, were presented in recognition of significant contributions to the growth and development of the arts in Arizona.

The recipients were selected by a committee chaired by Arizona Commission on the Arts Executive Director, Robert C. Booker; and included Virginia Cárdenas, Chandler; Jim Copenhaver, Chandler; Dave Howell, Phoenix; Kevan Kaighn, Tempe; Regina Kelly, Tucson; and Beth Seely, Grand Canyon.

The arts celebration enjoyed major corporate sponsorship from the Arizona Lottery; dinner sponsorship from American Express, Wells Fargo Arizona, Chase, Blue Cross Blue Shield of Arizona, and Camelback Inn; award sponsorship from The Arizona Republic and SRP; with production support from Cox Communications.

David Tineo Artist Award

Award object created by Mark Newport, recommended by the Scottsdale Museum of Contemporary Art

Painter and muralist David Tineo was one of the founding artists of the Chicano Mural Movement in Arizona. Over 200 of Mr. Tineo's murals grace public spaces throughout the Tucson area. He also

has worked with boundless energy throughout the state to connect kids to art.

Bonnie Dent Arts in Education Award

Award object created by Dorleen Gashweseoma Lalo, recommended by the Museum of Northern Arizona

Bonnie Dent has been a visual arts teacher in Williams, Arizona, for more than 30 years. Bonnie is not only a teacher, she also is an organizer, engaging K-12 students in service projects in their community. Because of her guidance these young people have gained a new appreciation of how art can always be a part of their lives—identified by practice in their own personal roles of service to their community.

Chandler Center for the Arts Community Award

Award object created by Tom Philabaum, recommended by the Tucson Museum of Art

The Chandler Center for the Arts is a place where community and the arts come together in a wonderful array of symphonic moments. Since the Center opened in 1989, the residents of Chandler and the surrounding communities have had the opportunity to experience first-rate performances and exhibitions, free community activities, workshops and classes.

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The Director's Column

In the short three months I've been here at the Commission, I have been impressed by how Arizonans are quick to step forward and speak up for what they believe in. The combination of these diverse opinions and the hard work of those in the arts is what makes Arizona such a livable state, and a shining example to other states in 2006. As I've traveled across the state to meet artists and arts leaders, I've met with many individuals who are passionate about the arts. I want to share with you three such stories.

At the 16th Annual World Hoop Dance Championship I watched a young man perform for a group of several hundred onlookers. After he laid out his hoops in preparation for his dance, he stepped to the center of the circle in the amphitheatre and raised his arms to acknowledge the audience. Then the drum began and he danced. That small act of stepping forward into the circle, acknowledging the viewers, and then dancing illustrates for me what we do in the arts every day. We take our chances, we risk what people may think of our art, our performances, and our ideas.

In Yuma I met with Angel Olegario Luna, a ceramics, sculpture, and art history teacher at the Arizona Western College. Angel grew up working in the farm fields alongside his parents from age 14 to 20. Angel creates ceramic figures of farm workers. In these works, he addresses labor ideas and interaction of the two cultures that meet in border communities like Yuma. Many of his students come from the same background as his. In fact, as you look over the crest of the campus property, you look onto the vast lettuce fields of southern Arizona. Through his teaching and artistic work, he impacts everyone who encounters him. Mr. Luna is an Arizona artist who is stepping forward into the circle.

I also met up with Dr. Robert Breunig, director of the Museum of Northern Arizona, in Flagstaff. This wonderful institution brings together the arts, anthropology, geology, paleontology, and history of our state. Robert introduced me to some of the writings of Mary-

Russell Ferrell Colton, an artist who, with her husband, founded the museum. In a May 1935 Supplement to Museum Notes, she extols Arizonans to protect arts education in schools: "Do you know that art education is being deliberately strangled in the public schools? ... It is costly indeed in its far reaching[sic] consequences to our young people.... This shameful situation is due to the ignorant attitude that art is a "frill" and therefore is the first subject of the curriculum to be lopped off on the economy program." This is a woman who stepped to the center of the circle to engage us in the arts and most importantly arts education.



Photo Credit: Heard Museum

Our state is filled with many strong voices, creative minds, and individuals who are willing to step forward to celebrate and advance the arts. But we still have work to do together in order to create an Arizona where all our citizens can participate in and experience the arts. Will you step forward into the circle with me?

*Robert C. Booker, Executive Director
Arizona Commission on the Arts*

Artist Teacher Institutes

Artist Teacher Institutes (ATI) provide strategies and tools for teaching the arts. Classroom teachers, arts specialists, teaching artists, and administrators learn to value and apply the arts to learning, addressing curriculum and the state arts standards. ATI provides on-site professional development workshops with a primary focus on dance and theatre and includes reference experience that also address visual arts and music.

ATI schedule for 2006: Maricopa Small Schools Consortium: June 6 – 8; Apache County Schools: June 14 – 15; Sedona Oak-Creek: June 19 – 21; Flagstaff: June 27 – 29; Keams Canyon: June 30; Safford Unified School District: August 1 – 3.

For more information, contact Alison Marshall, Arts Learning Director at amarshall@azarts.gov or call (602) 229-8221.



"Gente Numbers Grape Tyer," Ceramic, Angel Olegario Luna

Calendar

May 22, 23, 24, 25 Grant Review Panels

Arizona State University, Memorial Union
Public review of grant applications from organizations and schools. For specific dates and locations of panels or a list of panelists, visit our website at www.azarts.gov or call (602) 255-5882.

June 29 Grants/Quarterly Commission Mtg Arts Commission Offices 9:30am - 3:00pm

July 1 Grant Awards Announced For a press release of grant awards, visit our website at www.azarts.gov or call (602) 255-5882.

September 21 Application Deadline for Artist Projects Grants and Residency Roster (Creative Writing, Dance, Folk Arts Performing, Interdisciplinary and Folklorists) For an application, visit our website at www.azarts.gov or call (602) 255-5882.

October 16, 17, 18, 19, 20 Residency Roster Auditions For specific dates and locations of panels or a list of panelists, visit our website at www.azarts.gov or call (602) 255-5882.



Visit www.ShowUp.com for the calendar of everything fun -- theater, music, dance, art, festivals and more -- taking place throughout the Greater Phoenix region.

*"To say that art enriches you is far too mild a statement for indeed art is both a joy and an absolute necessity to life."
-Artie Shaw, Jazz Musician*

Critical Evidence: How the Arts Benefit Student Achievement

A May 2005 Harris Poll on the attitudes of Americans toward arts education, commissioned by Americans for the Arts, revealed strong public support. Among the findings:

93% agree the arts are vital to providing a well-rounded education for children, a 2% increase over 2001.

83% believe that arts education helps teach children to communicate effectively with adults and peers.

79% agree incorporating the arts into education is the first step in adding back what's missing in public education today.

86% agree an arts education encourages and assists in the improvement of a child's attitude toward school.

54% rated the importance of arts education a "ten" on a scale of one to ten.

79% believe that it's important enough for them to get personally involved in increasing the amount and quality of arts education.

Critical Evidence: How the Arts Benefit Student Achievement is available as a free download from National Assembly of State Arts Agencies website at www.nasaa-arts.org/publications/critical-evidence.shtml or for a nominal fee as a hard copy brochure by calling (202) 347-6352.

Photo Credit: Stacy Wong



Faces in the Arts

We're adding a new feature to the *Bulletin* focusing on the lives and works of Arizona artists. For the full text of interviews, including other questions and images, please visit our website at www.azarts.gov/artists.

Mary Fitzgerald

Tell us about yourself and/or your background. I was born in Massachusetts, in the Boston area, and attended the University of Maine at Orono for my undergraduate degree. During my undergraduate years, I met Kei Takei, a Japanese choreographer who was based in New York City ... [S]he invited me to be in her company. So I moved to New York City after finishing school, toured with her for a little more than 10 years, all around the United States and abroad. At some point I felt like I needed to get out of New York City for a while, so I moved to Portland, Oregon, ... started making my own work and then decided to go to graduate school.

ASU had a position open the year I was graduating that I applied for and got. And since then I have been making my own work very seriously and teaching.

Briefly describe the nature of your project. The piece I am working on now, "Dream Work – The Poetics of Human/Nature," has been in my head for a while, and I have been working on parts of it for a for quite some time. I've been collaborating with a video artist named Heidi Beier for several years—I think we've done maybe 6 projects together now. I'm using the poetry of Mary Oliver as inspiration. We've always done work where we get images of the natural world and layer it against a very urban environment, but we've never really developed that completely in our pieces using different projec-

tion surfaces. We tend to use the background as a backdrop that the dancers are immersed in completely, and we've done things like change the size of the projections. But now we really want to take it to a new level and use different scale projection surfaces to create an installation-like environment ... so [that] it has a three-dimensional quality to it. I am very interested in combining visual arts with dance. I want to keep going in that direction rather than just making sort of pure movement-based pieces.

Barbara Penn

Tell us about yourself and/or your background. I'm from the east coast originally, but I have lived in Tucson for the past 15 years. I grew up in Queens, New York in a family of five children, and as a teenager I found solace and excitement roaming the art museums in Manhattan—back when Abstract Expression was big, I spent a good deal of my art training in California, finding my way there in 1977. ... In due time I ... earned a BFA, and soon after went on to Berkeley for an MFA; both degrees had an emphasis in painting. I did all of that after an earlier four-year period of teaching. So there's been this theme of teaching in my life right ... [a]nd it's been a long and interesting road—developing my ideas and my different platforms, and being a part of world change, and seeing how the changes have influenced the work that I make.

Briefly describe the nature of the project you are working on now.

I call the project, "Visiting Herbert Hoover's House," a title

that I came up with from a series of home movies that ... my maternal grandfather had taken of the American West. ... And one of the clips of the footage depicts my grandparents' visit to Herbert Hoover's birthplace in Iowa. Because of work that I had done in the 1990s, when I delved deeply into the poetry of Emily Dickinson, there was a connection for me there, too. The Victorian age was the time when women began to promote political change, a movement that continues to today. So this viewing of my grandparent's history in a different way—through this film footage—fascinated me and offered itself as a resource of possibilities, thinking about current events now, events current then, and sort of spanning the generations to see how this sort of thinking evolved.



Photo Credit: Chris Burawa

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Shelley Cohn Arts Advocate Award

Award object created by Beverly McIver, represented by G-2 Gallery, Scottsdale and Arizona State University

Shelley Cohn was the Executive Director of the Arizona Commission on the Arts from 1984 to 2005, working with six governors, hundreds of legislators, and dozens of Commission members to produce a state arts program recognized nationally for its innovations, inclusiveness, and outreach to Arizona citizens. Because of her tireless efforts on behalf of the arts, this award will, in the tradition of the Oscar and Emmy, be forever after known as "The Shelley."

Gerry Fathauer Individual Award

Award object created by Hector Ruiz, recommended by the Heard Museum

For almost 30 years Gerry Fathauer

has been working to infuse the arts into the east valley. In partnership with community and arts leaders she created the Mesa Arts Center, which has become a destination for the arts in the region—a dynamic venue where children and adults can experience and participate in the arts.

DMB Associates, Inc. Corporation Award

Award object created by Carrie Marill, recommended by the Phoenix Art Museum

Founded in 1984, DMB Associates, Inc., demonstrates the power of private sector philanthropy and individual citizen service. Their contribution to Arizona and our communities will have a lasting impact for years to come.

To read the complete transcript of the tribute to the awardees at the Governor's Arts Awards Dinner, visit our website at www.azarts.gov.



Robert Booker (left) and Lisle Soukup (right) with Congressman Rick Renzi (center)

Robert Booker, Arizona Commission on the Arts, and Lisle Soukup, Arizona Citizens for the Arts, discussed arts issues with Congressman Rick Renzi in Washington, D.C. The congressman had just announced a new \$1.8 million federal grant that he supported for Navajo Nation Special Educational Services which will use traditional Navajo culture, including silverwork, to promote and provide employment for individuals living with disabilities.

FollowUp to SWAC

To read the transcript of Bill Ivey's keynote address, visit our website at www.azarts.gov/swac/archive/2006_Bill_Ivey.pdf

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the state arts agency

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